

Sets in Order

25¢



OUTDOOR DANCING

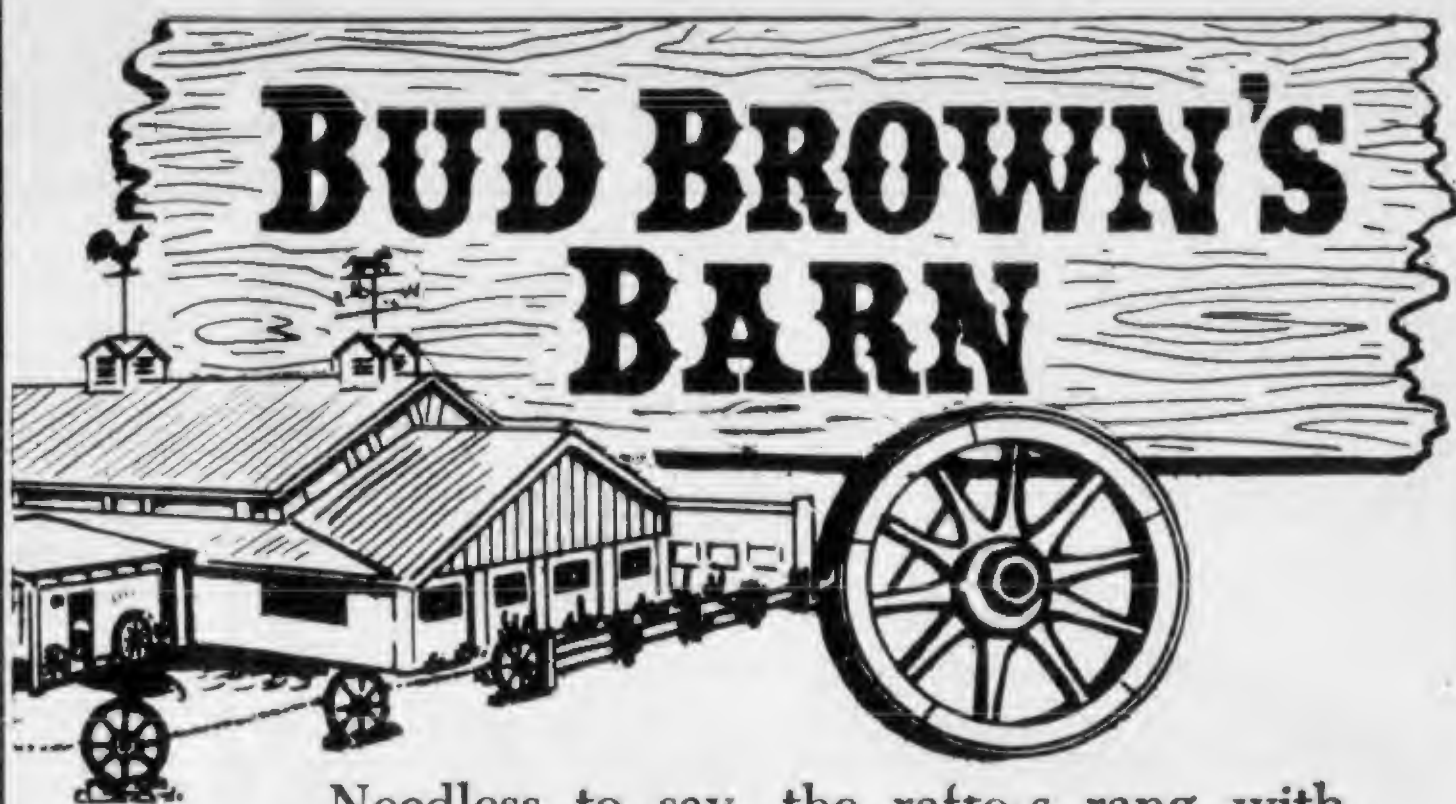
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JULY, 1952

VOL. IV NO. 7

The Magazine of SQUARE DANCING

Best regards



THE square dance visitor to Phoenix, Arizona, would consider his time completely wasted without a pilgrimage to that unique establishment, Bud Brown's Barn, north of town, and of course, if Bud himself and Brownie, his wife, were around, that would be frosting on the cake. Bud, a displaced Easterner who has come to personify all the finest flavor of wholesome outdoor Western America, was a pioneer in the early square dance activity in Phoenix. He and a couple of other fellows were calling them about 12 years ago, long before the current upsurge.

At that time Bud lived in town and was teaching in the local high school, one of the most popular teachers Phoenix has ever known. And small wonder. Bud has a knack of being your friend instantly, and, with his own family of five, he has an easy way with the young folks that gains their confidence and respect. When Bud latched on to the 35 acres out on Northern Avenue, he first built a cement slab where the teenage girls could entertain their friends with outdoor dances. It became such a lark for the kids to go "out to the country" that Bud, with 23 years of teaching behind him, decided to make the thing professional. The slab, originally intended as a foundation for the living room of their own house, was walled in as a barn with connecting kitchen facilities, the whole available to groups who wanted some dance fun in a warm and informal atmosphere. The family moved into a small frame house on the property and the children took over some of the many chores necessary.

Needless to say, the rafters rang with many a hoedown called by Bud and the burgeoning flock of callers who were springing up around Phoenix. Soon other organizations began to see the fun possibilities of dinner and dance parties in the Old West environment and Bud found himself in business. His own collection of items of early Western Americana was soon augmented by gifts from visiting friends and now Bud Brown's Barn rivals a museum in its historical collection. Recently another barn has been moved intact to the property and converted into an unusual and thoroughly livable home for the family.

Bud, a handsome, greying man who dresses always in western attire as befits his vocation, has not only brought to the square dance field (it's still his hobby) the finest personal qualities, but his and Brownie's ideas on the rearing of his family are so workable as to have been written up in a national magazine. Bud remains a romantic figure to his children, what with his becoming Western way of dressing, his skill with a song and a guitar, his never-ending plans for family fun and doing things together.

A friend sums up the Bud Brown individuality thus:

"In his knowing, the only matter of real importance is *people*, and with his 'know how' to help them understand that they themselves are important and really belong, Bud has opened the door into new worlds for hundreds of kids, young and old.

"The simple answer lies in his refusal to accept his neighbor as his neighbor — he tears down the fence between him and them, and makes his neighbor a real part of himself."

A AMERICAN MUSIC

ORGAN MUSIC

by LLOYD SHAW

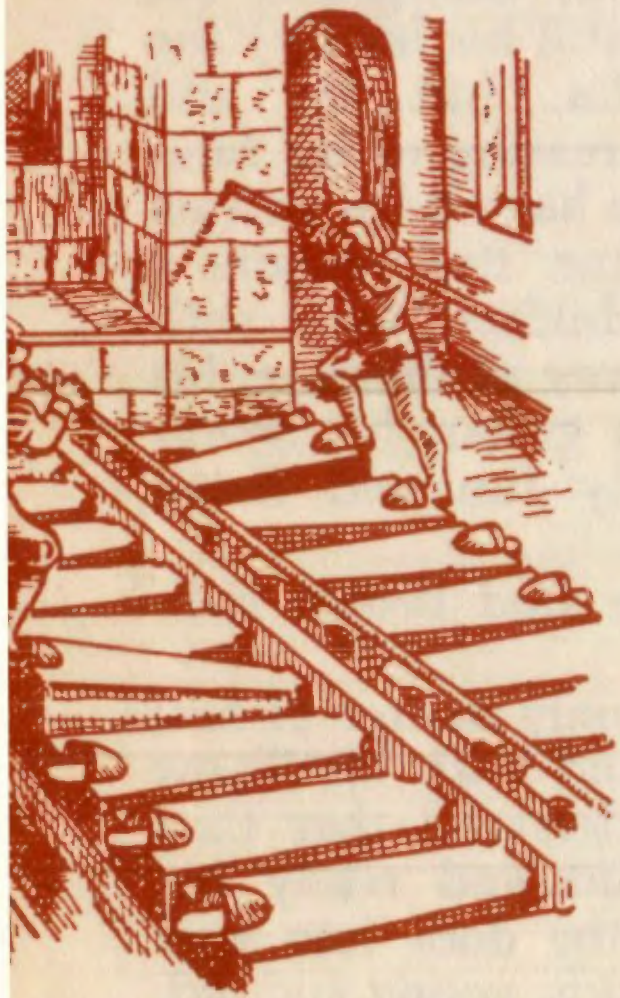


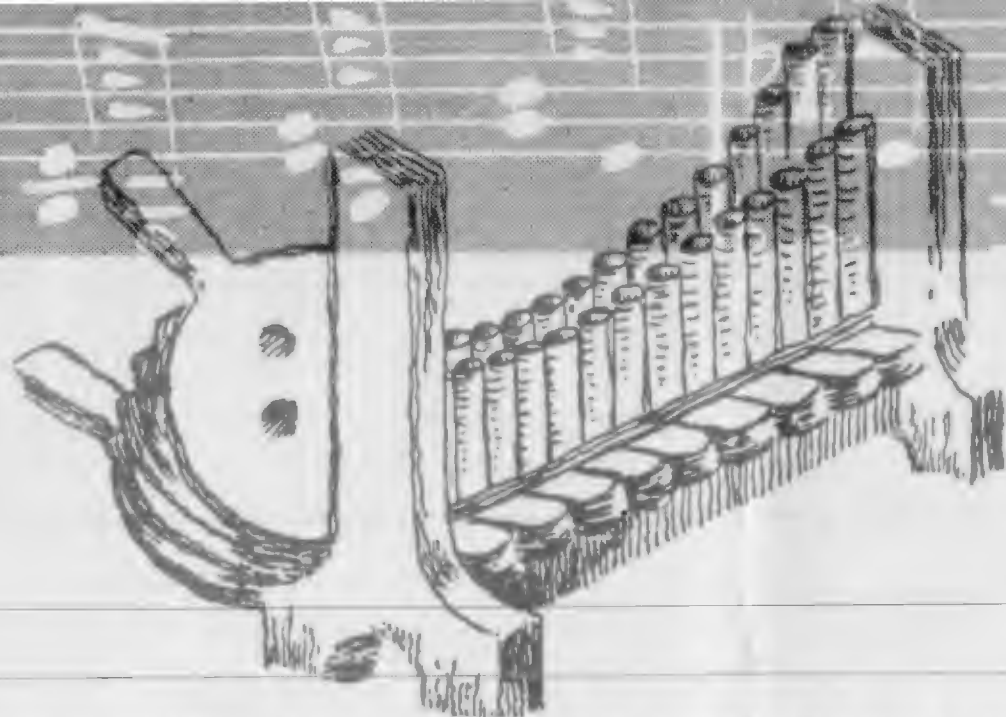
we have to promote, or to advance, or to sell," the answers are going to be various, and perhaps obvious.

But if we go back fifty or seventy-five years in our history, we will find far more of the little old foot-pump organs in the homes of America than we will of the more expensive and fandangled new pianos. In club rooms, in halls, wherever people gathered, these little squeaky foot-operated organs were standard equipment. And you can bet they have beat out the rhythm for miles upon miles of polka steps, and schottisches, and waltzes, and what-have-you. "Darling Nellie Gray," and other old singing quadrilles, would have a lot of mileage chalked up to their credit. And I would be willing to bet that a lot of squares, regular hoe-downs held in private homes, have been called to the music of these little old organs whether it was appropriate or not. Many times it was doubtless the only music they had.

And the little sister, and the little brother of the Organ,—the Concertina and the Accordion, have been an accepted part of the folk dance picture for almost forgotten years in Europe and America. In the old country they were almost as familiar as the fiddle. And yet each instrument that came onto the stage of history was at first most probably denounced for not being authentic. The first primitive who beat on a hollow log, instead of clapping his hands as his daddy did, was probably denounced by the dancers as not being authentic, until they found out how much easier it was to dance to that more solid rhythm. And the first violin that tried to take the place of the flute (a much older instrument) must have been roundly denounced. The piper's guild would see to that.

But always, whatever turns out to be appropriate eventually turns out to be authentic. And whatever the "folks" come to love is obviously "true folk music." Even the Wurlitzer Organ with its passionate tremolos, which used to rule in the moving picture palaces (the people's palaces) finally became the darling of the "folks," of the "solid people," of America. It was, alas, our true folk music.

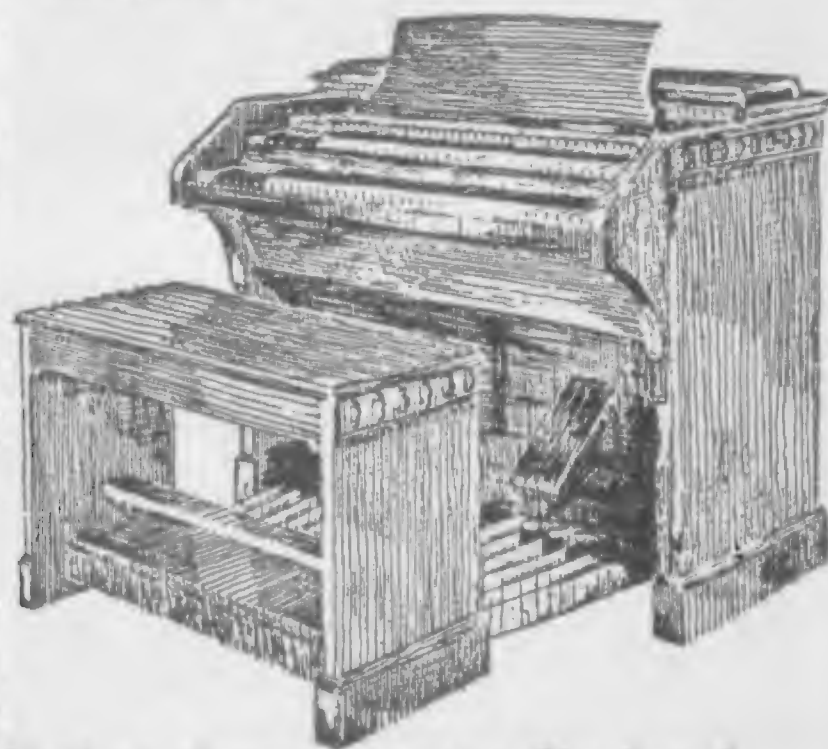




*Illustrations "cribbed" from
Penny-Owsley Advertisements*

In fact, we visited Bud Brown and his fabulous Arizona Barn a few weeks ago. He has added to his fine collection of early Americana, a host of music boxes and automatic pianos and what-not. These instruments could still grind out the sweetest tunes and tinkle them up with little mechanical xylophones, until we agreed that grandmother, who loved and marvelled at their music, would go into an ecstasy of delight over a good modern organ record pointed up by the tinkling notes of a piano. It would seem "so authentic" to her.

And now with the modern refinements of the Hammond Organ, beautiful lilting music can be produced that carries the dancers along with it, that almost impels them to dance. If the organ is brought up to full orchestration by the use of a second organ, and then pointed up with a piano or some other instrument, it can give a solid body of tone that could only be equalled by a fifty piece orchestra (which, alas, we cannot afford).



At your next great Festival, if they use recordings for their round dances, listen to the difference between the records. The recordings of little string trios that are all right in a small room, are so thin and unconvincing in a great hall that they are actually hard to dance to. They have no authority. Then listen to the full body of a great organ and hear it fill the hall, and watch the dancers be carried along irresistably by its impelling tone. Whatever makes us dance better is authentic.

Of course, if you don't like organ music, that is another matter. But it would be interesting for you to examine your reasons and see if their spelling might start with a "prej-etc." But don't worry, organ music is appropriate and authentic to everyone except those few, who, like boy scouts, are still wearing little axes on their belts. And I'll admit their axes do need grinding. But I am going to put on another lovely organ record, while they grind them to their heart's content.

EDITOR'S NOTE: The music and musical instruments that America loves have such a tremendous place in the square dance world that it is only fitting that the spotlight be placed on the various musical instruments that have become associated with the square and round dance. It is quite fitting that our first article be written by "Pappy" Shaw of Colorado Springs, whose place in the folk field is known to all.

Others who may be musicians, or who may be interested in the folklore of American music may, if they wish, submit articles on their favorite square or round dance musical instruments. There is no pay involved in such articles, and all authors should identify themselves regarding their background, etc. These contributions may be sent to The Editor, Sets in Order, 462 No. Robertson Blvd., Los Angeles 48, California.





Dan Keeley, Little Rock, Ark.



Chow line in the Mountains at Camp Radford



Saturday night crowd at



Registration at Rec Hall

First National Square Dance

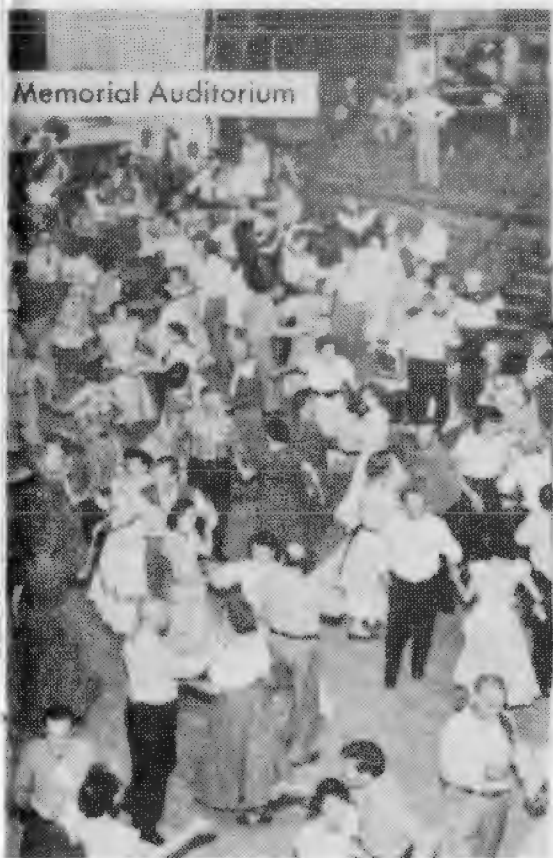
THE CITY of Riverside, California, is still reverberating pleasantly from the Memorial Day week-end, when more than 5,200 eager square dancers stormed the city to participate in the Convention sponsored by the Cow Counties Hoedown Association and the City of Riverside Recreation Dept. From early Friday, May 30, straight thru to



The Roger Knapps, Corpus Christi, Tex.



The Homer Howells from Oklahoma City



Memorial Auditorium



Oh, that crowded Shuttle-Bus



Morris Sevada, Parker, Ariz.

Photographer Joe Fadler made the pictures herewith.

Convention

late Sunday P.M., June 1, the fun momentum never stopped. Square dancers danced, learned, made new friends, saw special entertainments. Hard-working committee members from the hosting organizations can take a bow; this was the kind of square dance occasion that sparks the whole activity, and will not soon be forgotten.



Outdoor Dancing—Starlight Square



The Passarellos, Long Beach, do their New Round for the Crowd



The Hamiltons, Pasadena, contribute to Round Dance Clinic

TAVERN IN THE TOWN

By Bob Hall, Glendale, California

Music: "Tavern in the Town,"

Windsor 7118. Key Bb.

Opener and closer:

You join up hands and circle round the town—round the town

Dancers shout "round the town"

Now swing your corner lady round and round—round and round

Then do that Allemande left, and around the ring you go

A grand old right and left and walk on the heel and toe

A right hand by this pretty baby: Do-paso the right hand lady

Start do-paso with original partner.

Partner left, the corner right, and partners left again

Then all four ladies chain across the way—"Cross the way"

You chain 'em back and there you let 'em stay—let 'em stay

And then you promenade back home to the weeping willow tree

And may the world go well with thee

All have original partners.

Figure 1:

Allemande left your corner, partners right—box the gnat

The girls go right, the gents go left around the outside track

Ladies promenade CCW on inside of set, gents promenade CW on outside.

And now you pass 'er once and on you go, until you get back home

And do-sa-do the girl you call your own

Allemande left that corner girl, turn your own with a right hand whirl

Gents step in with a left hand star, go once around from where you are

You catch all eight by the right hand half around—back by the left

And corners promenade, go round the set—round the set you go

Then promenade 'em home to the weeping willow tree

And may the world go well with thee

End with original corners as new partners.

Figure 2:

One and three, a right and left through, the same two ladies chain

You turn this new little girl and promenade back home again

Head gents promenade new partners halfway around the outside to home position.

And then you lead out to the right, circle four with all your might

You circle four, go ALL the way around

Right and left through and don't you blunder

Inside arch and the outside under

Circle four on the inside ring, go once around with the dear old things

Head gents lead partners to couple on right, circle full around until head couples are back-to-back in center, then do usual right and left through with side couples, placing side couples on inside of set and back-to-back.

Side couples arch, head couples dive under arch to inside of ring where they circle four, full around.

Then pass right through and swap and swing the girls—swing the girls

And promenade this lady round the world, round the world you go

Head couples pass right shoulders and face side couples where the gents swing the other lady, head gents swing new partner back to home position.

You promenade 'em home to the weeping willow tree

And may the world go well with thee

End this figure with original opposites as partners.

Repeat figure 1 ending with gents having original right hand ladies as partners.

Repeat figure 2 with couples 2 and 4 leading out, ending with original partners.

Repeat opener for closer except to substitute these last two lines:

And then you promenade around, to the tavern in the town

'Cause somebody chopped the weeping willow down.

Festival in YAKIMA



• Out-door dancing on the Yakima streets with the sunshine contributing to the happy scene. Photo by Willard Hatch

YAKIMA, WASHINGTON, was the scene, on May 17, of the Festival of the Washington Folk Dance Federation. Both square and folk dancing were enjoyed by the throng that attended and Bob Osgood of Sets in Order was out-of-state guest caller. Pictures on this page show some of the folks and the fun.

• New Prez of the Washington Folk Dance Federation is John Burnett, of Olympia, pictured here with his wife, Helen. John works as a Civil Engineer for the State of Washington, dances with groups in several cities.



• Above: Old officers greet new officers of the Washington Folk Dance Federation at the Yakima Festival.

Photo by Virgil Carter

• Below: The Dactyl Square of Seattle, Washington, performs on the football field during the Yakima Festival program.

Photo by Virgil Carter



ILLEGITIMATE STAR

By Clarke Kugler, Inglewood, California

Allemande left and now you're gone

A wagon wheel spin, but travel on

Girl does regular right face twirl wagon wheel but is picked up by next gent in back.

Pick up the next and give her a ride

And spread that wheel away out wide

Now the gents step out with a wrap around

Gent retains hold of girl's L hand in his R and walks CW around her to face CW. Girl turns CCW to R hand star, girl's L arm is crossed in front of her holding man's R hand at her waist.

And the gals star right, go the other way 'round

Now the girls back out with a rollaway spin

Drop hands and girls turn R face 1-1/2 twirls to next gent. Gent makes 1/2 R face turn forward into L hand star.

And drop back one, but don't close in

Spread that wheel as far as you kin

With the right hand up and the girls duck under

Girl turns under arch made by her L and gent's R to a right hand star.

Reverse that wheel and you go like thunder

Now the girls roll away and don't be late

Girl turns L face to catch all eight with man who was just ahead in star. Gents R face to girl behind.

And the gents turn back to a catch all eight

With the right hand half way 'round

Back with the left hand all the way 'round

The left hand lady with the right hand 'round

Back to your honey with the left hand 'round

To the right hand lady with a right hand swing

Original partner.

And a grand right and left go 'round the ring.



On The Cover...

Camp Radford, in the San Bernardino mountains, is the scene of the lovely setting on our cover this month. Here square dancers finished up the three-day Memorial Day week-end of the 1st National Square Dance Convention and we show a group of them dancing on the tennis courts. Note snow on high peak in the background.



Gearing Up for Fall



SQUARE dancing in a great portion of the country settles down to a rather slow walk during the three months of summer heat, adjusted working schedules and vacation days. September, with its return to school, always means an invigorated square dance program, new classes, refresher courses, reformation of clubs, giant festivals.

All this is one more reason for the great popularity of a late Summer Institute. The callers and dancers alike then oil up the loose joints of their square dance muscles, refresh their memories on basic fundamentals, and get attuned to the latest and best in square dance and round dance figures.

Sets in Order, in setting up its late Summer Square Dance Institute (August 24th to 29th), has placed the emphasis on personal achievement. A large faculty of well trained and well traveled callers and teachers will have plenty of time to give personal help and evaluation. There will be a good balance of old material and new, and yet with all the work, the companionship of new square dance friends, will emphasize the importance of fun in dancing.

The Staff

Travel throughout more than half the United States during the past two years, makes *Ed Gilmore* one of the best known callers and teachers in the business. At Asilomar, besides doing his share of the calling, Ed will work with the callers and lend his flavor of homespun philosophy and humor.

Coming clear across the nation from Stepney, Connecticut, will be *Al Brundage*, one of the first recording callers, whose versatility and style enables him to bring to Asilomar a flavor of square dancing at its most enjoyable peak. Al will also bring with him a taste of New England contra dancing.

Arnie Kronenberger, with his distinct style in calling, will lead several of the clinics and will lend valuable assistance in the field of recorded square and round dance music.

The *Hamiltons*, *Frank* and *Carolyn*, from their experience with round dance institutes and classes in the past, will bring to the Asilomar student body some of the old and new, with teaching techniques that will help callers and dancers promote better enjoyment in the couple dances.

Sam Hinton, one of the most popular folk singers in the country today, adds the flavor of true American singing fun to the late Summer Session.

The music for this Institute will be provided by the Ozark Hoedowners, *Lunette Brezeale* and *Clyde Linzy*, recording musicians known by many on the C & L label.

Director for the Camp Institute is *Bob Osgood*, Editor and Publisher of *Sets in Order*.

The Place

Enough can't be said about the beauty and situation of Asilomar, itself. Located just north of the famed 17-mile drive on California's northerly rugged coast line, Asilomar faces the Pacific Ocean and is within 5 miles of air, bus and train connections at Monterey, California. There is plenty of room and activity for the youngsters plus wonderful hotel-type accommodations, with the best in food and facilities, all on the grounds of this beautiful resort. Send for a brochure and application today to Sets in Order Summer Institute, 462 N. Robertson Blvd., Los Angeles 48, California.

Warning: Square dancing at Asilomar starts at 9 in the morning and ends somewhere between 10 and 11 at night. We just thought we'd warn you about this so that you'd be planning what to do with your free time.

The SQUARE OF THE MONTH

EATON HASH

Allemande left and don't be slow

Do a right and left grand on heel and toe

Meet your honey, gonna turn right back

Gent run around on the outside track

Gents go CW on outside of set, gals go CCW on inside

Meet your partner with a right hand swing

Go all the way around then star across the ring
Gents L hand star

To the opposite gal with a right hand swing

Go once and a half with the pretty little thing

The four ladies star back across the set

A right hand swing with your own pretty pet

Then allemande left and away you go

A right and a left to a do-pas-o

Right to the corner and back to the bar

Gents to the center with a right hand star

Now the inside out and the outside in

Gents back out of star and ladies go into star

The ladies star we're gone again

This is a reverse allemande thar with ladies in

The gal go forward when the gent let go

Gals break hold with gents and keeping star, they go forward once around to same gent (like "throw in the clutch")

Meet that gal with a do-pas-o

With a partner left and a corner right

Partner left don't take all night

Then promenade go round the ring

You promenade this sweet little thing

Original right hand lady.

Any good hoedown record will do for this call.



ED EATON

Ed Eaton, from out San Bernardino-Cow Counties way, got his first crack at square dancing in 1948 at a class taught by Bernie LeMay, and says he liked it because it was so democratic (nothing to do with politics!). By 1949 he was ready to try a little calling, so he entered Ed Gilmore's second Callers' Class. He started calling for PTA dances, a high school group, and at the University of Redlands. December, 1949, found Ed calling for a group at the Riverside Y.W.C.A.; in December, 1950, he added another group, same place, and is still calling for both of them. On Tuesdays he and another caller alternate at dances for the inmates of Patton State Hospital and this has been going on since June 1951. Ed went to Colorado Springs last August to attend Pappy Shaw's class there. He has gained quite a reputation for being good at teaching beginners to square dance, and at present he has a class of 95 such fledglings. He gives his pretty little taw, Alcia, credit for able assistance, has two daughters, Carolyn and Kathleen, both of whom square dance. During the day Ed works as a clerk with the Santa Fe Railroad, says it's a snap since he never has to get up until 5:45 A.M.! Altogether this lad has done a real fine job of extending the square dance activity in his area for the last four years.

Proud OF BEING A Square Dancer?



Then you'll be proud to wear one of these distinguished square dancer Recognition Pins. Designed at the request of the Seven Square Dance Associations of Southern California, the pins, themselves, have no wording, but the two linking squares of a silver-like non-tarnishable rhodium are easily distinguishable when displayed on the clothing.

The size of the pin itself is one-half inch in its greatest measurement, and the pin is expertly tooled and finished by the makers of quality fraternity jewelry. The pins are available with either a small safety clasp for the ladies or with a screw-on type lapel pin for the men.

Unless you have a particular knack about looking at a person and saying, "There's no doubt about it, that person is a square dancer. I can tell by the color of his eyes," then you'll find these pins just about the only way of accurate, modest recognition.

Wear your pin and find out how many of your customers, members of your service club, folks on the office staff, people you meet on the bus going to work, are square dancers, too. For details on ordering the pins, see advertisement on back cover.



DOING SOME TRAVELING THIS SUMMER?

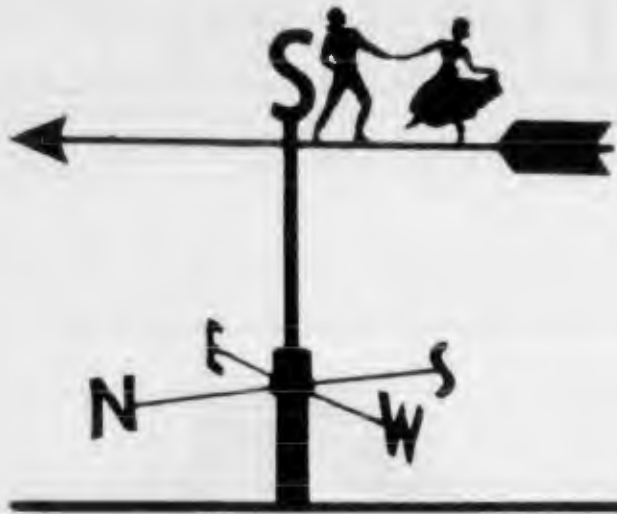


Won't you try an experiment? Take a couple of the small, brightly colored square dancer decals and put one in the lower right-hand corner of your windshield and the other in a corner of your rear window before leaving on that vacation trip. Now,

nobody is going to guarantee that people in every other car will honk their horn and invite you to a square dance that night, but there's a good chance that in all the people you will meet on the road, in the gas stations and restaurants that you'll have some opportunity to do a good job as a square dance ambassador. The more square dance decals displayed on the windshields, the greater their value and the better the opportunity of getting acquainted with wonderful square dancers wherever you go.

Square dance decals cost only 5c apiece. Get enough for your whole club, and start this vacation season identifying yourself as one of the approximately 3,000,000 square dancers across the country.

'ROUND THE OUTSIDE RING



(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, Calif.

Canadian Capers

On May 3, Collier Maberley, President of the Canadian Square Dance Association in Calgary, Alberta, opened what was to be the biggest square dance Canada had ever seen, the Association's first Round-Up. 1200 dancers and 6500 spectators crowded the Corral, headquarters of the famed Calgary Stampede. The Round-Up had been planned for months by the committee headed by Bill Ireland, and the result exceeded all expectations. Dancers came from British Columbia, Saskatchewan, and across-the-border Montana, as well as from Alberta.

The morning session was a get-acquainted period for dancers to meet each other and sample the type of dancing they would have in the evening. In the afternoon, the session was in charge of two folks from California, Jean and Bud Fobes, who have recently moved to Canada. They discussed ways and means of organizing groups in various districts, and square dancing as it is done "down South." Their contribution was a high point of the day.

On the big night, festivities were opened by Mayor Don McKay. Twenty-five callers were introduced by four M.C.'s. One of the two exhibitions was by the Do-si-ettes, children 5 to 9, from the Lacombe Home at Midnapore, Alta. Trained by Mike Hussey and Phil Bourque, they received a well-earned round of applause. The other exhibition group came from the Canadian National Institute for the Blind, trained in the past two years by Frank and Thelma Knight. They received a standing ovation after their number. Music was furnished by Beatrice Smith, the Round-Up Queen, and her orchestra.

Callers Sashay Here and There

More and more evident is the tendency for callers to leave home port and go out to other areas, imparting some of their stuff to the dancers they are visiting, thus tending to make the latter more versatile, to say nothing of making an enlightening experience for the visiting caller. Decatur, Illinois, has been more than fortunate in this respect, for in 1952 such figures as Dick Montgomery, Estes Park, Colo., Joe Lewis, Irving, Texas; Rickey Holden, San Antonio; Fenton "Jonesy" Jones from California; and Ray Smith, Dallas, Texas, have visited there. Terry Golden, in the course of his travels, stopped at the Circle C Club of Clay Center, Kansas, to entertain their 80-couple-plus membership. Pappy Shaw appeared at the Cow Town Hoe-Down, Sheridan, Wyo., on Memorial Day week-end, acting as M.C. and calling a tip or two. Rickey Holden was at Longacre Park, Indianapolis, Ind., for a two-day festival, introducing Texas style dancing and conducting a callers' session in which he touched on important technical points. Red Henderson took his troupe of teenage precision dancers from Spokane, Wash., to Milwaukee, Wisc., on June 23, for a two-hour exhibition, followed by open dancing.

West Virginia Progress

The Huntington (W. Va.) Do-Ci-Do Club is beginning its third year, having begun at the YWCA with Leonne Cottle as teacher. From ten couples the club has built up into forty couples, holding its dances in a picturesque log building across the state line in Chesapeake, Ohio. Great hope of the club is to make Huntington a real Square Dance Town.

Sioux Squares Host State Festival

The Sioux Falls Coliseum assumed the atmosphere of early-day gatherings and horse-and-buggy transportation on May 3, when the Sioux Squares were hosts at the South Dakota Square Dance Festival. Men in fancy shirts whirled their partners to the rustle of yards of swirling skirts. Cows and calves munched hay. (Dummies, but they were there.) On the stage a two seated survey was available to any who wanted their picture taken in the rig. A smorgasbord opened and closed the festivities, the dance program starting with the singing of the National Anthem as a spotlight outlined the Flag. 700 dancers and 1000 spectators were present from Iowa, Nebraska, Minnesota and South Dakota. Sixteen callers put the dancers through their paces.

Guest Ranch Opens Outdoor Season

Catalina Guest Ranch, near Tucson, Arizona, opened their outdoor dance season late in May. There is open dancing every Saturday and clubs plan to use the facilities during the week. Room is provided for more than 20 squares with tables and chairs for sitters and watchers. George Waudby is caller for the open dances.

Florida's West Coast Reports

Two indications of the healthy growth of square dancing on Florida's West Coast this last spring were, first, the Callers' Class sponsored by the Tampa Recreation Dept. for callers, teachers, and recreation leaders. The class was limited to 25 and full enrollment was immediate. The ten weeks of instruction were under the direction of Don Armstrong.

Also, back in March the Florida Square Dance Callers' Assn. was formed, with two primary objectives; to stimulate interest in the growth of square dancing in Florida, and to facilitate exchange of ideas between callers. Don Armstrong acts as director, with a committee comprised of R. R. Orcutt, Tom Ulsrud, and Jack Sammons assisting.

Events in Oregon

On April 27, the Columbia Callers' & Instructors' Council met in Grange Hall, Portland, for a potluck dinner, business meeting, and dancing. Officers of the group are Rudy Camp, White Salmon, Wash.; Ed Condit, Westport, Ore.; Ellen Beldin, Portland; Versie Kirk, Portland.

The Third Annual Festival of the Buck and Wing Club was held May 11 at John Tuck Gym, Redmond. Highlight was a visit by Art and Metha Gibbs of Portland, leading pattern dancers and instructors. Pat Harvey, also of Portland, was an outstanding caller. Leonard Gordon, regular caller for the club, was M.C. as well as in charge of arrangements for the occasion.

The Capitol Hill Community Club enjoyed seeing a KGW, NBC broadcast from the dance floor at one of their regular Saturday night dances. Harold Wilder called for the broadcast and also for the evening. Music was furnished by the radio folks, Pals of the Golden West and Nora Lou Martin.

Festival in Butte

The Festival in Butte, Montana, on April 25-26, was held in the new Civic Center, and was under the direction of Tom Mellott, with Joe Shaw helping. Ralph Maxhimer, from California, was present to M.C. and conduct clinics. The entire occasion was to benefit a national charity.

- The Texas Starlets, sponsored by the San Antonio Recreation Dept. leader Martha Brown. Jane Carolyn Ivy, foreground, became a Starlet at two. Now four, she dances the squares and rounds with a sparkle that thrills



WALTZ DELIGHT

An Original Round Dance by Homer Howell, Oklahoma City, Oklahoma

Music: "Mistakes," Decca 27028.

Position: Gent facing LOD, girl RLOD, arm's length apart, hands touching, arms sway in direction of steps for first 8 measures.

Measures:

1-2 Cross-Step-Step; Cross-Step-Step;

M moves fwd., lady bkwd. M steps diagonally R with L ft. (ct. 1) then steps R & L (ct. 2-3)

W steps back with R ft. (ct. 1) then steps L & R

Repeat with opposite foot leads.

3-4 Cross-Point; Cross-Point;

M crosses L diagonally to R side (ct. 1) and points R to side (ct. 2-3)

Repeat with R foot. W does counterpart, crossing ft. in back

5-8 Same as measures 1-2 but gent moves bkwd., lady fwd., gent crossing foot under and lady over.

9-10 Step-Close; Step-Swing;

Both moving toward center, lady turns R face under gent's L arm and her R arm and swings her L foot across R (cts. 1, 3, 1—canter rhythm) while gent steps L close R, step L and swings R in front.

11-12 Unwind-Step-Step-Step

Gent moves CW around lady, stepping R-L-R-L (ct. 1-2-3-4) then quick change of weight to R and hold (ct. 5-6)

Lady L face turns under gent's L arm, stepping L-R-L-R then quick change of weight to L.

Gent is now facing RLOD, lady LOD in waltz position.

13-15 Dip; Waltz; Waltz;

Gent dips back L, lady fwd. R at same time pivoting slightly to R (ct. 1-2-3)

Two measures of R face waltz turns ending with gent facing wall, lady facing center.

16 Step-Touch

Release waltz position, join both hands. Gent steps R to side RLOD (ct. 1) and touches L to R hold (ct. 2-3) Lady does counterpart. Swing arms in direction of sidestep.

17-18 Step-Touch; Back-to-Back;

Gent releases L hand, holds with R, steps to side LOD at same time pivoting back to back position and touch R to L (ct. 1-2-3)

Still back to back gent steps R to side LOD and touches L to R (ct. 1-2-3)

19-20 Step-Swing; Step-Touch;

Gent releases R hand and takes lady's R in his L, each steps directly fwd. away from each other at arm's length, gent stepping L and making a pivot to face lady swinging free leg in a Ronde motion (ct. 1-2-3). Each steps fwd. to a closed position, gent stepping R and touching L to R (ct. 1-2-3)). Lady does counterpart.

21-24 Dip-Roll-Roll; Step-Touch;

Gent dips back on L, lady fwd. on R (ct. 1-2-3)

Gent turns R face lady L face, turning completely around and moving RLOD (ct. 1-2-3-4-5-6). Now face to face gent steps R to side (RLOD) and touches L to R hold (ct. 1-2-3). Lady counterpart.

25-28 Step-Touch; Back-to-Back; Step-Swing; Step-Touch;

Repeat measures 17-20

29-31 Dip-Waltz-Waltz

Repeat measures 13-15 ending with gent facing LOD.

32 Open Out

Open out to beginning position ready to repeat all.

GRADY WILSON, AMARILLO, TEXAS

A real friend of Square Dancing for a great number of years — Grady passed away last week in May 1952. Square Dancers will always remember his enthusiasm and tireless efforts for the activity he loved so much.

Sets in Order

GREEN SHEET OF CALIFORNIA NEWS

JULY, 1952

GIANT OUTDOOR DANCE FOR ALL AMERICAN

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The Oakland Statewide Festival is over and square dancing had a bigger part of the program than ever before, with Bob Osgood giving an Institute on Friday evening and two evenings of all square programs at the Exposition Bldg. The floor and sound left something to be desired but the spirit was wonderful. Long distance callers at the hoedowns included Ed Viands, El Paso; Wilf Marwedel, Salt Lake City; Sandy Tepfer and Chuck Kidwell, Tucson; Burt Hall, Detroit; Bob Hager, Tacoma; Marge and Ozzy Stout, Bob Osgood, Harvard Hicks, Barry Binns, Carolyn Mitchell of the Southland; and Bernie Ward of Fresno . . . Ed Gilmore with 18 local callers entertained a good crowd at Larkspur Rose Bowl June 8th for the benefit put on by the Larkspur and Corte Madera Lions Clubs. Ed gave an Institute that evening with some good philosophical advice for the callers. He took off for Portland the next morning. When does that man sleep? . . . The Callers' Assn. had its two-day Institute the week-end of May 24th at Guerneville. Everyone had a great time with friendships renewed and made . . . Bee Mitchell keeps Lodi in the news with a party on May 25th at Legion Hall with over 300 dancers and 6 out-of-town callers. The party finished with Bee's husband and 8-year-old daughter calling the last tip . . . The Marin Hoedowners sponsor Rickey Holden on the evening of July 18 at Fairfax Pavilion, Fairfax, Marin County. For tickets, write Ken Samuels, 93 Hillside, San Anselmo, Calif. . . . On June 3, the Chiefs and Squaws of the Alameda Naval Air Station hosted the Harmony Hoedowners with Ernest Owens and several guest callers . . . The Oakland Skips and Misses celebrated their First Anniversary on May 4 at the new Foothill Masonic Temple. 150 members and guests danced to the calling of Bessie and Glen Ellison, Elmer Jorgenson, Jack Logan, Jim Lomba, Oscar Reed, and Windy Wingate, along with Ronnie Griffith, regular caller of the club, who M.C.'d the party . . . Will report on Herb Gregerson's class at Lake Quinnault, Wash., in the next issue.

BENEFIT FOR ORV MOHLER MEMORIAL

On July 9, a benefit square dance will be given to raise funds for a bulletin board to be erected in Alhambra and list civic affairs, as a memorial to Orv Mohler, former All American athlete, who was a local boy. The city is donating its facilities at Almansor Park, where the dance will be held outdoors. Jack Hoheisal will M.C. with Del Holley, Wayne Donhoff, Joe Tilman, Helen Horn and Bob Bevans among the guest callers and Bob and Woody on the music.

LEFTY TO TRONA

Lefty Allemande journeyed to Trona to call for the Panamint Promenaders on June 21st. Co-chairmen of the group are Roy Meredith, Dorothy Cecil and Mrs. Frances Curtin.

ROUND DANCES FOR BACHELORS 'N' BACHELORETTEES

Advertised as the world's largest square dance club (numbering some 600 members) the Bachelors and Bachelorettes have expanded into their 7th branch, exclusively for round dancing. This will meet every Monday at Le Conte Jr. High Girls' Gym in Hollywood.

DOUBLE ELBOW DOINGS

Double Elbow Club, one of Hollywood's oldest, is a "small but oh my!" group with loads of interesting ideas for club fun. On June 8, they entertained Del Holley's Holley Hoppers from San Dimas, who arrived by chartered bus, some 40-strong, to dance at the club's regular Hall, Plummer Park, with Bob Osgood doing the calling. Lloyd Bacon is Prez of Double Elbows; John Heikes of the Hoppers.

In July, Double Elbow is sponsoring Joe Lewis, the Dallas thrush, at a whoop-te-do also to be held at Plummer Park. Joe will bring his brother, Rip, who will accompany him at the piano, augmented by local musicians. Tickets for this affair were limited to space available at Plummer. Double Elbow has gained a reputation for having a different caller at each of its two dances a month, but this is the first time they've plucked one from as far away as Texas!

SAN FERNANDO SASHAY

By Larry Shiffer

TARZANA SQUARES tossed a free dance on their recent Anniversary, with refreshments also on the house. King Ross, who started Tarzana out at the old Reseda Hall, told of the club's history. Lefty Allemande and Ralph Maxhimer handled the calling for the evening, and members should certainly be proud that one of the oldest clubs is still one of the best . . . WAGON WHEELERS have invited the Wagon Wheelers of Bakersfield to join them in celebrating their 7th anniversary in July . . . LUCKY STARS gave a very special chicken dinner for their favorite caller, Jonesy, and Florence, when they arrived home from their mid-western trip. Jonesy called in a lot of spots while away, but he told Wayne Warga, the evening's guest caller, that it sure felt good to be perched on old home plate . . . DOUBLE V's had a real hoop 'n' holler dance for some of the gang that didn't go to Riverside . . . COVERED WAGONS noted Friday, the 13th, with a hard-times party that would really give a hoodoo the shakes! . . . At LAZY EIGHTS the call was the "Put something in the Pot, Boy," and head for Van Nuys for the Pot-luck. You know—a pot-luck is a square dance where you sit on the sidelines with that full feeling! . . . STARLIGHT SQUARES would like to see you drop by on the 4th Tuesday of July. This is a top-rate club and you'd have fun . . . At HOWDY PODNERS Benny Mathews takes over the calling spot for Bill Hiney on a couple of Saturdays. Bill says they're really pouring it to him at the studio where he works and his feet hurt. If you've ever seen Bill call, you know his feet really keep a jig-time beat . . . FRIENDLY SQUARES are really happy because not only do they have a new addition to their hall, but a new pavement in front of it. JEANS AND JANES can also crow about the new pavement because they meet at the Hart and Radford Hall . . . COUNTRY COUSINS are moving from North Hollywood Jr. High to Sportsman Hall on Voss St., and changing from Thursday to Friday nights. This is an open dance, so drop in some Friday . . . WHIRLAWAYS had election time, with the following winners: Katie and Allen Pollock, Ruth and Walt Rising, Faye and Tom Thompson, and Alta and Howard Carpenter. Everyone wishes Peg Lenhard, who's been out of the swing for a few weeks, a speedy recovery . . . The Clarence Clawsons are down Grand Canyon way and Clarence doubts if he can square dance on mule-back! . . . ROUND ROBINS held their 1st anniversary party, showing that the club has a real foothold as a round dance group. Call Gordon Moss or Crissy Pickup for info . . . MERRY GO ROUNDS with Ralph Maxhimer at the helm, also presents all the new rounds, including Ralph's and Eve's new Shadow Waltz.

WHITTIER RUFFS AND RUFFLES

This group invites dancers to join them this summer for outdoor dancing at Friends' Park, Whittier. Bob Ruff will call for advanced dancing on Tuesdays, Intermediate on Wednesdays.

SAN GABRIEL GABBY

By Neal Longshaw

THE topic of conversation in our valley is still the WONDERFUL 1st Annual National Square Dance Convention at Riverside, and the San Gabriel folks who played a prominent part in its huge success! Tops on this list is Ed Gilmore, General Co-Manager, of whom we proudly claim a small part; Jo and Del Holley, Reception Committee; Roy MacDonald and Harry Longshaw, MC's; Cliff Roe, Floor Mgr.; Doc and Winnie Alumbaugh, Carrie Brent, Helen Horn and Bill Lee; and Frank and Carolyn Hamilton, who not only demo'd but in the Round Dance Workshop taught the basic waltz, without, however Homer Howell's hilarious version of "together, step, step!"

Callers of our valley doing us proud were; Doc Alumbaugh, Bob Beckett, Cleo Cude, Doc and Helen Graham, Frank Hamilton, Del Holley, Helen Horn, Al Lockabey, Ray Orme, Cliff Roe and Glen Story. We also put in a small claim on Kathy Mancke to bask a little in the reflected glory of her superb entertainments and after-shows.

San Gabriel dancers seen in the Whirl; the Merle Dobbings, Charlie Quirmbachs, Keith Nelsons, Sparky Adams, Hal Talleys, Lenny Clarks, Ed Smiths, Don Adams, Ralph Wahlmarks, "Hoppy" Hoppins, Jack Goodwins, Mary Ann Baker, Lloyd Towne, and the ET Ceteras!

We were also proud of our valley exhibitors in their gay booths; the London Riding Shop, Windsor Records, and Open Squares, with their new little "Docey Dryers" towels with our own Western Square Dance Assn. emblem. This colorful variety proved to other communities how square-dance-minded we are.

Out of the very interesting Dancers' Panel discussion led by Chuck (Bugs Bunny) Jones, came the suggestion from Louis Lutz of Wyoming that name tags be worn on the back to save the embarrassment of being caught peering at a name you should have remembered! Dick Nason, also on the Panel, showed cartoons on dance-themes and urged club committees to seek hidden talent in their memberships. Ed Gilmore's Contra session just whetted the appetite for more and new Contra clubs will be under way this fall.

The Clinics, Dances, Visiting and Local Exhibitions, Entertainment, Fashion Show, After-Parties, Food and Camp Radford — even the Weather — were out of this world!

OUTCOME — the cordial invitation of Bob Muntzel, prominent figure in Kansas City square dancing, to hold the Second Annual Square Dance Convention in his Home Town. Already there's lots of talk about a special square dance train to Kansas City next May!

TWIRLERS ON TV

Homer Garrett's Y-Knot-Twirlers are now appearing on the Charlie Aldrich show, Channel 11, KTTV, Monday nights, between 7 and 8 P.M.

BAKERSFIELD HIGHLIGHTS

Callers of the Bakersfield area are now attempting to meet once weekly for a luncheon. All callers are invited to attend the social gathering at Hotel El Tejon, Thursday noons. Absolutely no business is transacted as that is left for the general meeting. Callers are fined for talking about absent callers and hosts for these "discussion" luncheons will be rotated so that all may have a chance to act in that capacity. The first meeting, May 27, produced only 5 callers, but the thing is expected to gain momentum. Later on, club presidents may be invited to present their problems, the callers helping out with suggestions. The main idea is to be of service to square dancers and their clubs and new ideas will develop as this new luncheon club grows.

The Kern Co. Callers' Roundtable met on June 8 in the cool mountains at California Hot Springs as guests of Martha and Gordon Lundeen. Callers, their families and club members assembled for swimming, roundtable talks, a picnic lunch at noon, callers' meeting at 3 P.M., and a potluck dinner, with dancing until 9 P.M.

Bakersfield's United Square Dancers is patterned after Associated Square Dancers, holding meetings every month, with a round-up every fifth Saturday night. The USD work closely with the callers and, together, present a "Round Dance of the Month," selected by the local Standardization Committee. Each caller may include this one round dance in his teaching program, and from this growing list, round dances at round-ups are selected. This represents just one of the activities of the USD, achieved during their 9 months of existence.

SOUTH COAST PROMENADE

The South Coast Promenade at Long Beach's Municipal Auditorium on May 18 went off with a bang. M.C.'s were Jack Warner and Harvard Hicks, music was by the Black Mountain Boys, and the Gals and Pals did an exhibition. Some 18 callers participated.

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SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

ORANGE COVE: Whatta y'know, we have one reader, at least, 'way down in the LA area! He read our piece about the Water Festival dance and, being a loyal former resident, trekked back to sample BOB BAKER'S good calling. Incidentally it seems that asphalt court ground off a lot of shoe leather—mebbe next time it could in the school, hmmm?

HUNTINGTON LAKE: Sumer visitors at the Lake are in for a treat: "GOOD TIME CHARLIE" HULL will be back at the Lakeshore Resort for his 5th season as recreation director and square dance caller. Everybody's invited to the THREE, BIG, FREE DANCES each week at Lakeshore Lodge. Remember—Huntington Lake is **up** 7000 feet in the Sierras—and **cool**!

FRESNO: Most of the local clubs have transferred their dancing to the Roeding Park "slab" for the summer. THE CENTRAL CALIFORNIA CALLERS' ASSN. held their May meeting there, followed by a potluck and a good, well-attended dance afterwards. This will be regular practice on the 3rd Sunday eve each month until fall.

CLOVIS: BERNIE WARD is still packing 'em in at the Memorial Auditorium, 2nd and 4th Saturdays. This stand will continue during the summer, so come one—come all.

LE GRAND: The LE GRAND MARCHERS wound up a successful winter season with a big open dance and potluck on May 31st, with CHARLIE HULL at the mike.

OROSI: Caller LEFTY ALLEMANDE from "down south" came in on June 6 to call for a dance at Memorial Hall under the auspices of HUNTER CROSBY (Prexy of Central Calif. Callers' Assn.) and the AWA-WE-GO CLUB.

GRATTON: The GRATTON GRANGERS polished off their winter program with an open dance on June 7, M.C.'d by CHARLIE HULL. A goodly crowd attended and enjoyed the calling of CHARLIE, GORDON GLIDDEN, and EARL JOHNSON.

SAN DIEGO COUNTY REPORTS

New officers of the San Diego Square Dance Association are: Pres., Earle Mount; Secy., Loring White; Treas., Maria Fielding; Publicity, Milo Bales; Membership, Millie Blakey; Dance Programs, Van Van der Walker; New Club Service, O. D. Abbott.

Forward 8 Club of Chula Vista plan a swim-party and square dance at the home of Fred Staffords. On July 15 Jonesy is coming down to call for them. Johnny Pickins, Club-Prez, plans an extra special party each month.

A hundred weary but happy dancers trekked back to San Diego after their 3-Days' Convention in Riverside. All reported a fine time.

La Jolla Promenaders celebrated with a party on June 3rd. Stan Corr is their caller.

The opening square dance at the Oceanside Beach Stadium, June 8, presented by Palomar Square Dance Assn., following the San Luis Rey celebration, was enthusiastically received. All may enjoy dancing each Saturday night at the Oceanside Stadium from June 14 through August 30. Music by Mile Hi Ramblers and Rosemary Otis and callers from the Palomar Association. You can either save money by buying a season ticket or pay single admissions.

Reservations were at a premium for the all-night session sponsored by the Lazy "B" Club on June 7 at Williams' Barn in San Marcos. Breakfast was served in the "wee small" hours. The Silver Dollar Club of Escondido held their June dance at Williams', too, and reported a very good whing-ding.

The Palomar Square Dance Assn. is busy planning the square dance program to be held in connection with the San Diego County Fair, Del Mar, July 4th. Top callers from San Diego

County will be featured, with dancing from 3 to 5 P.M. and again from 8 to 11 P.M.

All square dance clubs in San Diego County helped in the Historical Day celebration and there were dancing and exhibitions at Recital Hall, Balboa Park, on June 15th.

The Palomar Assn. Spring Jamboree on May 18 drew a goodly crowd to the Oceanside-Carlsbad High School Gym. Vic Biewener, M.C.'d, music was by Dude Turner, and callers included Larry Marion, Jim McDaniels, Betty Clopine, Van Van der Walker, Lennie Hogg, Helen Horn, and Bill Ragsdale. Clark Allen, Folk Singer, subbed for Sam Hinton, who was unavoidably absent.

NEW OFFICERS OF ASSOCIATED SQUARE DANCERS

On May 18, Associated Square Dancers elected new officers at a combination election-potluck-dance. In top spots now are: Walt Hessenflow, Pres.; Dick Nason, Vice-Pres.; Jane McDonald, Secy.; Wendell Carleton, Treas. District Directors are: Harry Steiner, Al Majors, Bob Kerr, Earl Heal, John Jenkins, Bob Hillyard, and Milan Priest.

BARN OWLS CELEBRATE

The Barn Owls moved from Swimm's Barn, Gardena, to Rosecrans Playground for their first Anniversary party on June 10, and a hooting good time was had by all. Each lady guest was given an Oriental fan and amusing program. Two big cut-out Barn Owls stared down at the crowd and caller Ray Orme really soared to the tune of Martha's and Johnny's music. Refreshments were an array of mouth-watering home-made cakes. Barn Owls officers are Smitty Smith, Lorraine Pyle, and Sandy Neill.

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The primary purpose of the film is to arouse interest and indoctrinate the individual to the fun and wholesome features

of square dancing. It is not basically a teaching film, though the majority of patterns and fundamentals are illustrated.

The film is slanted to ALL age groups and four sets of dancers are used—a square of youngsters in the first and second grades; a square of 12-year-olds from the 7th grade of a junior high school; a square of young adults and a square of Old Timers.

A simple and clear narration explains the movements and the calls. The dancers in the film were instructed to dance as they normally dance to show fun rather than to exhibit perfection. This characteristic alone will enable the viewer to feel confident that he, too, can square dance!

For more information, write for the illustrated brochure on Sets in Order's new square dance motion picture. Address Sets in Order Film, 462 No. Robertson Blvd., Los Angeles 48, California.



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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I have become very interested in learning there are so many groups who have never danced to a live caller. Are there any of these groups or combined groups who would welcome an afternoon and/or evening of calling and/or instruction either in squares or rounds? We live near Sacramento and would like to plan a vacation during July in the Pacific Northwest and though it might be fun to combine a vacation with dancing.

Bee Mitchell,
717 Howard St.,
Lodi, Calif.

Dear Editor:

I have been calling and teach square dancing here for about 10 years, but until last year have never had much success as it has been a fight, of Square Set figures against the Circles, or what is called in this part of the country, Barn Dancing, or a part of the Kentucky Running Set without any figures. Since subscribing to your Sets in Order, I have been able to keep up more with the happenings in square dancing throughout the country and it has been a great help to me.

C. H. Pinckney,
Charleston, S. C.

Dear Editor:

I was interested in seeing the description of The Carlyle in Sets in Order. This is a dance that has apparently been done in Nebraska for many years. I have a drawing
(Continued next page)



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by A. S. Metcalf of Lincoln, Nebraska,
dated 1942, showing the steps and some
music which is supposed to be Cupid's Gar-
den. According to the writeup, the dance
was introduced there by Leo Logan. The
Rustic Dance is given as another excellent
tune for the dance and most of our groups
use this tune on Folkraft as pressed for
Oklahoma Mixer.

Ralph Piper, Prof. Phys. Ed.,
University of Minnesota,
Minneapolis

Dear Editor:

In square dancing *you* are a part of a
whole. One of the basic urges in the human
makeup is "to belong." You can't dance one
tip without belonging at least 3 minutes to
that square. As to perfection, no one in
average groups expects to reach it, but it
is fun to improve. Participating in groups,
instead of watching, is one of the high
lights of square dancing.

Fern Ashbourne,
Long Beach, Calif.

(Continued next page)

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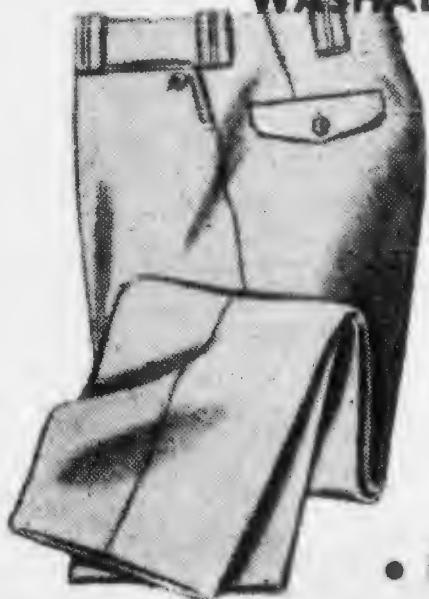
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Dear Editor:

I have been reading Sets in Order now for nearly a year and I find it a valuable source of inspiration and ideas for square dancers and clubs. I envy the enthusiasm and the esprit de corps that seems to exist among West Coast dancers.

As a lay dancer I am out to enjoy dancing and the association with other dancers. The club is the means by which I am able to fulfill my desires so I am willing to devote time and effort necessary to running one. Therefore I believe the club belongs

to the dancers and is not a vehicle for the convenience of the caller. The relationship between the caller and his club should be a business deal whereby the caller with his skill performs a service for which he is compensated. (I do not mean this association to be quite as cold and abstract as it sounds). I do insist that the club members have the privilege of making suggestions concerning the way the club dances are run.

R. A. Dannels,
Downers Grove, Ill.

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Dear Editor:

We started square dancing at the CPO club at NAS Alameda approximately six months ago in our continuous efforts to create family interest in our club. We meet each Tuesday night and have about five squares. One of our major problems is the transfer of the dancers from the Alameda area to other bases. We have two of the five squares which have been with us from the beginning. Our second problem is always the new people who are just starting. We have eliminated part of the problems

by having two dances for the more experienced, then two for the beginners, each held separately, then two dances mixed with dancers of both stages. Everyone seems to enjoy this much more . . .

Ernest N. Owens, AKC, USN
Hayward, Calif.

Dear Editor:

Without meaning to be rude or controversial on the subject, "What has happened to the good old square dance?" I do believe that first we must recognize that

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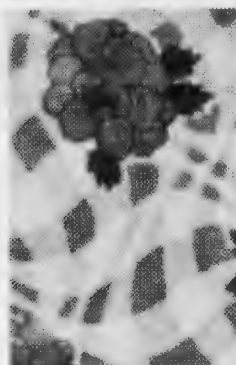
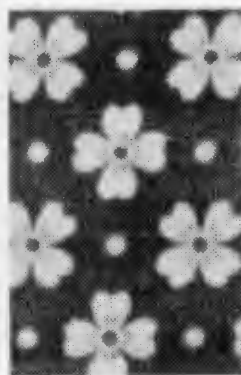
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Dear Editor:

In regard to the cartoon on the back of the May issue of Sets in Order—there are going to be a lot of disappointed square dancers in this area if you don't follow it up with a picture of "the little woman." We will expect the same daisy and polka dot combination in her dress as in his shirt. A suggested caption— "— and I made it all myself, and there are twenty-five yards of material in it."

Mrs. Black,
Elkhart, Ind.

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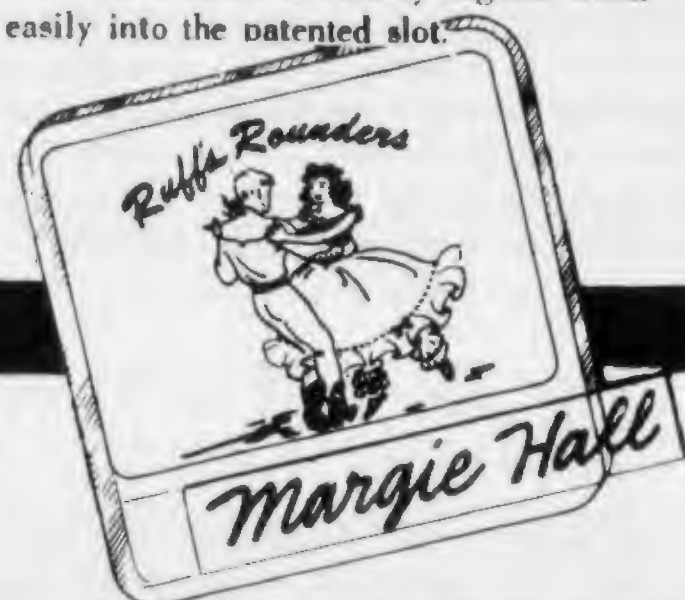
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120—Ranger's Hoedown. Key A; tempo 134
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IDEA CORRAL

Most square dance folks are willing and even eager to help other square dance folks find fun square dancing away from home. That is one of the reasons the square dancer decals came into being and have been distributed to the tune of many thousands throughout the country. In Beaumont, California, a fellow named Howard Oram went along with the same idea by putting up a big yellow and green sign on his filling station reading, "Square Dance Information." Howard, himself a member of the



Beaumont Benders, keeps up on the doings of square dance clubs in and around his town and when interested parties stop by to "gas up" he dispenses this square dance service along with the gasoline. This is his personal contribution to the square dance activity and Howard feels it denotes a welcoming hand to the visiting square dancer in town. In the picture we show you Howard, his wife, Ginny, and their information sign.

There's a new address for an old favorite!

American Squares

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White, black, red, pink or green ballet shoes
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sleeve; yards and yards around skirt; long zipper
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*Please add 3% sales tax.



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Catherine Ogle

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CALENDAR OF SQUARE DANCING EVENTS

July 3—Holiday Square Dance
Kerrville, Tex.

July 17—Johnson Co. Peach Festival Jamb.
City Park, Clarksville, Ark.

July 18—Wahkiakum Funtasia Jamboree
Cathlamet, Wash.

July 26—Journal-KPOJ Jamboree
Portland, Ore.

July 26—Panhandle Assn. Jamboree
Pampa, Tex.

July 27—Wisconsin Assn. Jamboree
Portage, Wisc.

July 18—Country Dance Festival
U. of Mass., Amherst, Mass.

July 24-26—Western Montana Festival and
Clinic. Missoula, Mont.

Aug. 3—Cartwheelers and C of C Roundup
Carpenteria, Calif.

Aug. 8—SeaFair Square Dance
Seattle, Wash.

Aug. 8-9—Northern Arizona Festival
Flagstaff, Ariz.

Aug. 9—Mid-Oregon Jamboree
Football Field, Bend, Ore.

Aug. 10-16—4th Annual Cruise Square
Dance Show Boat, Seattle, Wash.

Aug. 29-30—2nd Ann. Fes. & Fiddler's Con-
test, Farmers' Fair, Hemet, Calif.

Aug. 30—South Texas Sq. Dance Assn.
Corpus Christi, Texas.

Let's Dance!

Includes dance descriptions, new calls, Folk and square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square dance leaders, record and book reviews, costume information and personality sketches — \$2.50 a year.

Official monthly magazine of the

Folk Dance Federation of California

262 O'Farrell St., Room 301, San Francisco 2, Calif.

SUMMER'S HERE - WHEE!

Now that summer's here, bringing with it vacation time, here are some invitations for you traveling square dancers to note:

When visitors pass through Albuquerque have them contact me at 3415 E. Silver (Ph. 5-5181) or Mrs. Emma Brown, 908 W. Silver (Ph. 2-4214) and we shall be very glad to give them the complete square dance schedule for the week while they are here and will show them around.

Dr. Gerald Northcutt,
Albuquerque, N. M.

The Whirlaways of Evanston, Wyo., (the only square dance club here) is an open club and we invite anyone from anywhere who is a square dancer to drop in on us on our regular Saturday night dances.

Lamar R. Mason,
Evanston, Wyo.

At this point I would like to send out an invitation to all visitors who square dance to come and dance with our club, the Gingham Swing 'ems" while they are in Vancouver. Thursday evening is our beginners night and Monday night is intermediate, with some advanced dancing. Phone Marine 3073 or Hastings 3361R in the evening, Cherry 3616 during the day. We would be very happy if you would print the above information in your excellent magazine for the benefit of your readers.

Russell R. Lumsden,
Vancouver, B.C., Canada.

SQUARE DANCE DECALS



HAVE MANY USES!
WHAT IS YOURS?

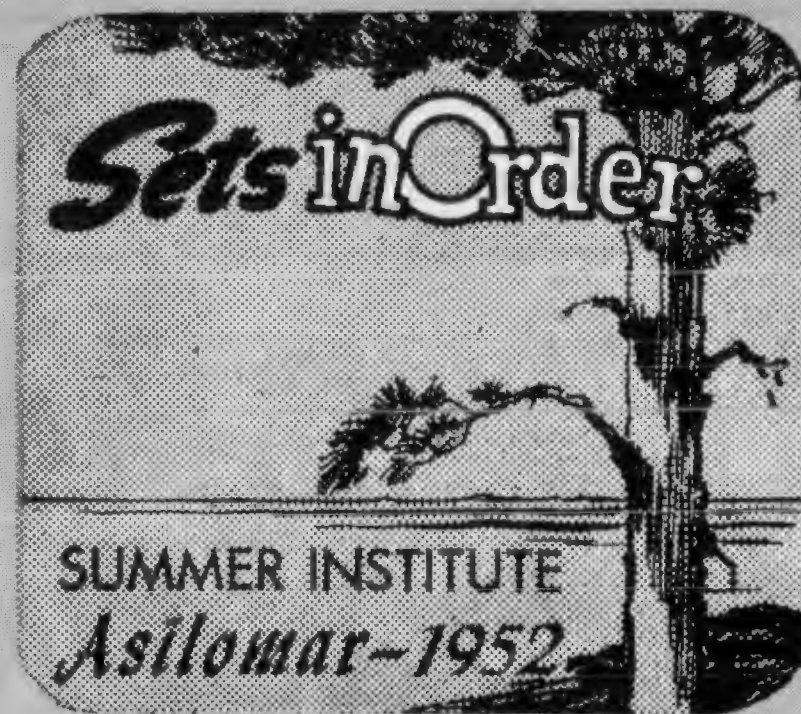
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- Ed Gilmore
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- Arnie Kronenberger
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AUG. 24 to AUG. 29

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CLUB STIMULANT

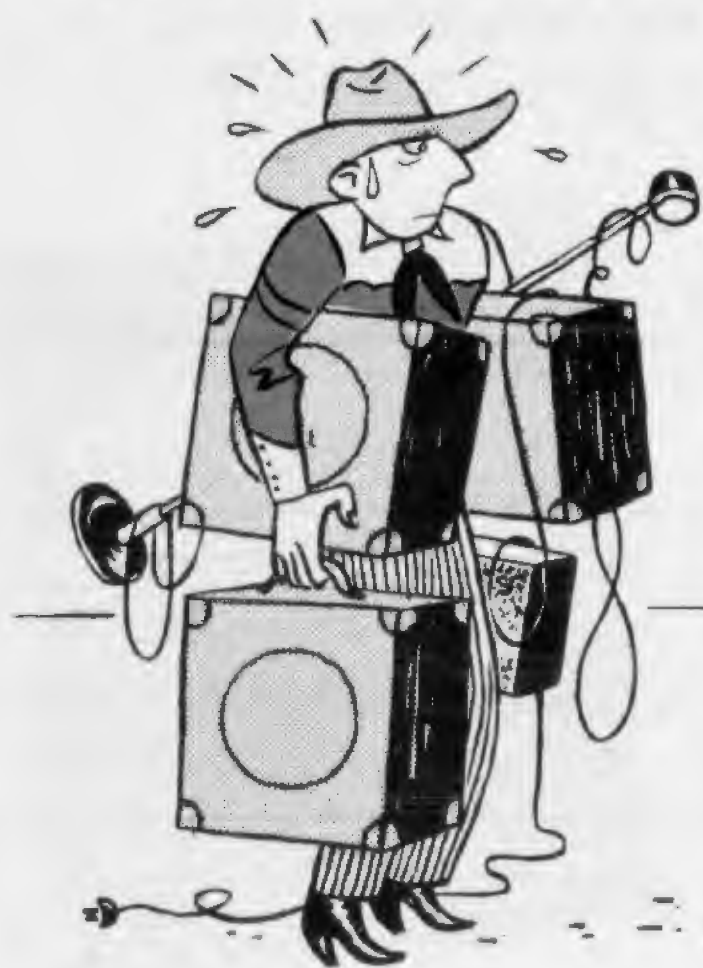
John Epping, who calls up Tillamook, Oregon, way presents a workable idea for stimulation of interest in square dance clubs. He suggests that clubs exchange callers at least once a month. Let the visiting caller arrange the program as to what squares and rounds are to be danced. He might present a couple of new squares or a new round that the group hasn't done before. The caller can be paid his usual fee

by his "home" club while he makes his visit to another club. By the same token, the club visited can send their caller in exchange, paying the usual fee. Thus the financial situation is not changed and both clubs are given a fresh and different approach to their favorite hobby. Epping says this plan makes for a forty to fifty per cent increase of attendance on visiting caller nights. Similar plans have been tried successfully in other parts of the country, as well.

CAL GOLDEN'S ARKANSAS MOUNTAIN BOYS (Without Calls)

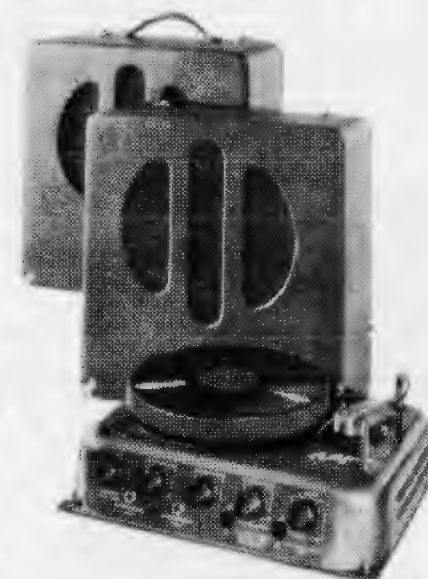
- 8052—Jessie Polka Square, Key G
If You've Got The Money, Key F
- 8053—Steel Guitar Rag, Key F; Cindy, Key D
- 8054—Sweet Georgia Brown, Key F;
When You Wore A Tulip, Key G
- 8055—Pistol Packin' Mama, Key G; Span. Cavalero, Key D
- 8056—Bell Bottom Trousers, Key G
Old Fashioned Girl, Key G
- 8057—Rocky Mountain Goat, Key D; Gray Eagle, Key F
- ED BOSSING, Caller; JOHNNY BALMER, Music**
- 8058—Split the Ring/Farmer's Daughter
- 8059—Life on the Ocean Wave/When Bloom is on Sage

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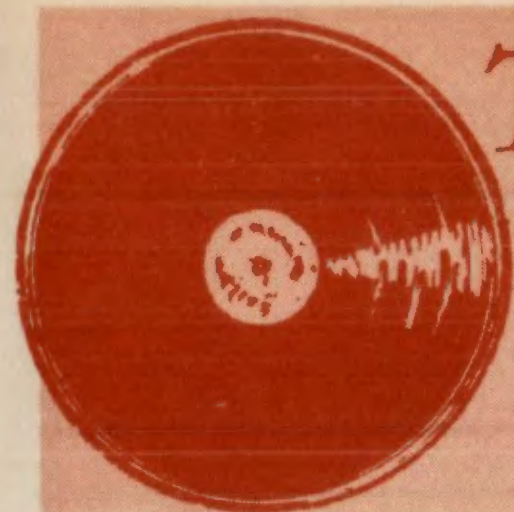
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WEDDING OF THE PAINTED DOLL

Original Round Dance by Bert and Julie Passerello, Long Beach, Calif.

Music: The Wedding of the Painted Doll—Decca-25146 A

Position: Open, with inside hands joined. Opposite foot leads.

Directions are for gent—lady does counterpart.

Intro.:

Meas. 1-4 Walk 2-3-4-5-6-7- starting man's L, Lady's R (optional)

5-8 Walk 2-3-lift; walk 2-3-lift (lean back slightly on "lift")

Start on outside feet, taking short quick steps.

Dance: 1 Walk 2-3 lift; walk 2-3-lift

1-4 Turn 2-3-4 Turn out away from partner. On 4 step forward on R ft. back-to-back, swinging joined hands forward.

Step-close-step. Keeping back-to-back position, do a 2-step RLOD.

Step-close-step. Same position do a 2-step LOD.

5-8 Repeat 1-4.

9-12 Step-close-pivot. Moving RLOD 2-step and pivot to face partner.

Step-close-pivot. Moving RLOD 2-step ant pivot back to back.

Step-close-pivot. Moving RLOD 2-step and pivot face to face.

Step-close-step to closed position.

The above steps constitute 3 L face turns for gent, 3 R face turns for lady.

13-16 Two-step: two-step. Turning CW.

Twirl; twirl. Lady twirls under gent's L and her R hands. Lady finishes last twirl facing center. Retain hand-hold.

17-24 *Two-step out; two-step turn;

Two-step in; two-step turn

Two-step out; two-step turn

Two-step in; two-step turn

*Starting gent's L, lady's R take 2 two-steps diag. fwd. as lady passes under gent's L arm—both turning to face on "turn." Change hands and lady passes diag. fwd. under gent's R arm. Repeat from * ending in **semi-open position**.

25-28 1-2-3-lift; 1-2-3 lift. (As meas. 5-8 of Intro.)

1-2-3-lift; 1-2-3 lift.

29-32 Two-step; two-step. Closed position turning CW

Twirl; twirl. Lady twirls under gent's L her R.

Do the dance completely through 3 times. Omit one twirl at end and do tag.

Tag Open position—inside hands joined. Start on outside feet.

1-4 Walk 2-3 point in (slowly).

Walk 2-3 point out

5-8 Two-step away (away from each other still holding hands).

Two-step together (to face each other)

Turn-2 and bow. Both make full turn away from each other in 2 counts to finish face-to-face and bow.

ROUNDS, ROUNDS & ROUNDS *on ROUND RECORDS*

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Waltz Delight (Mistakes)—Decca No. 27028

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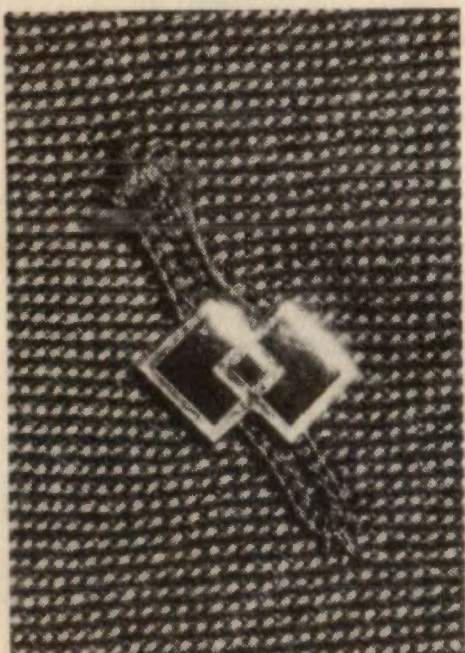
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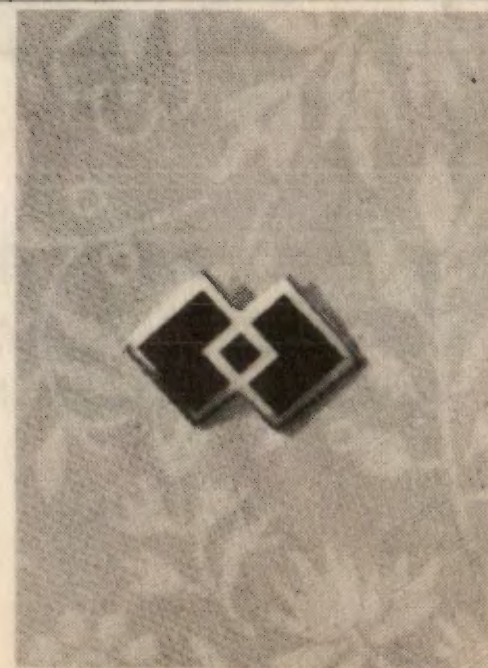
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